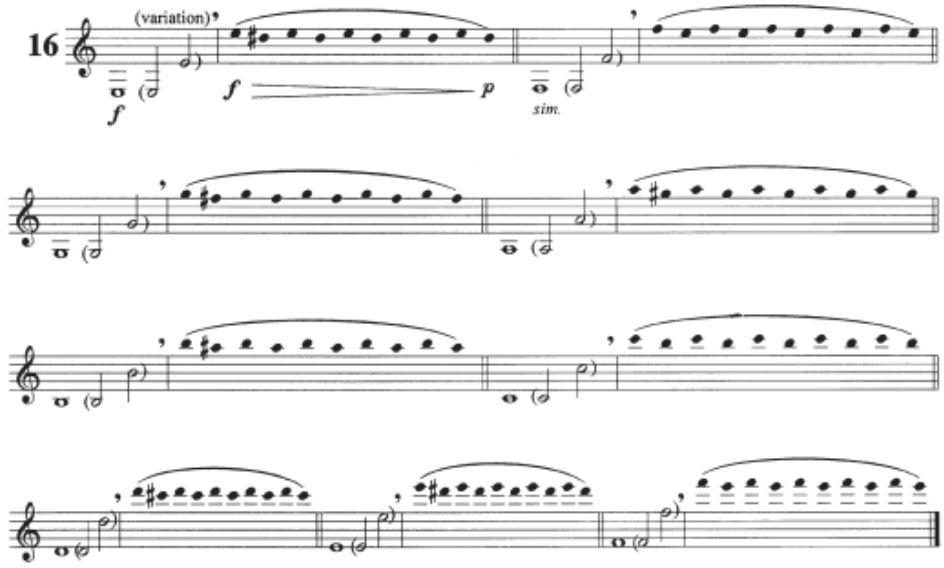
Breathing and Posture Exercise (from the book "Clarinet Warm-ups", by Kelly Burke) 5min:

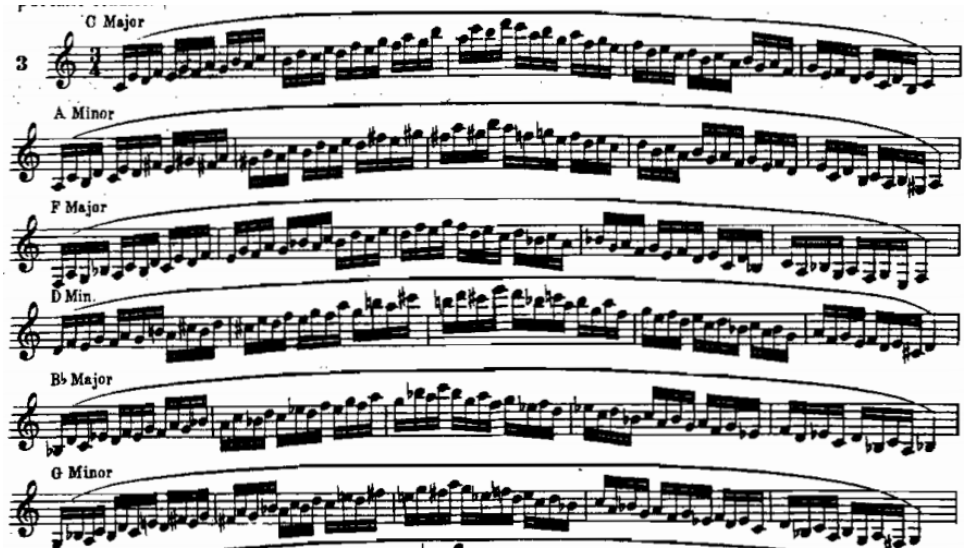
1. Stand facing a mirror with your feet slightly apart;
2. Raise hands above the head and then slowly lower them to your side. This should help to elevate the chest, but be sure the shoulders are relaxed and not raised;
3. Inhale deeply and slowly over four counts paying careful attention that the shoulders do not rise. Concentrate on expansion in the abdominal area;
4. Hold for two seconds. It is important to stay relaxed and not let the air lock in the throat;
5. Form the letter "Q" with the lips and slowly exhale the air over four counts;
6. Breathe normally. Repeat if desired.

Long Tones (from the book "Time for Tone", by Eva Wasserman-Margolis), 5min:

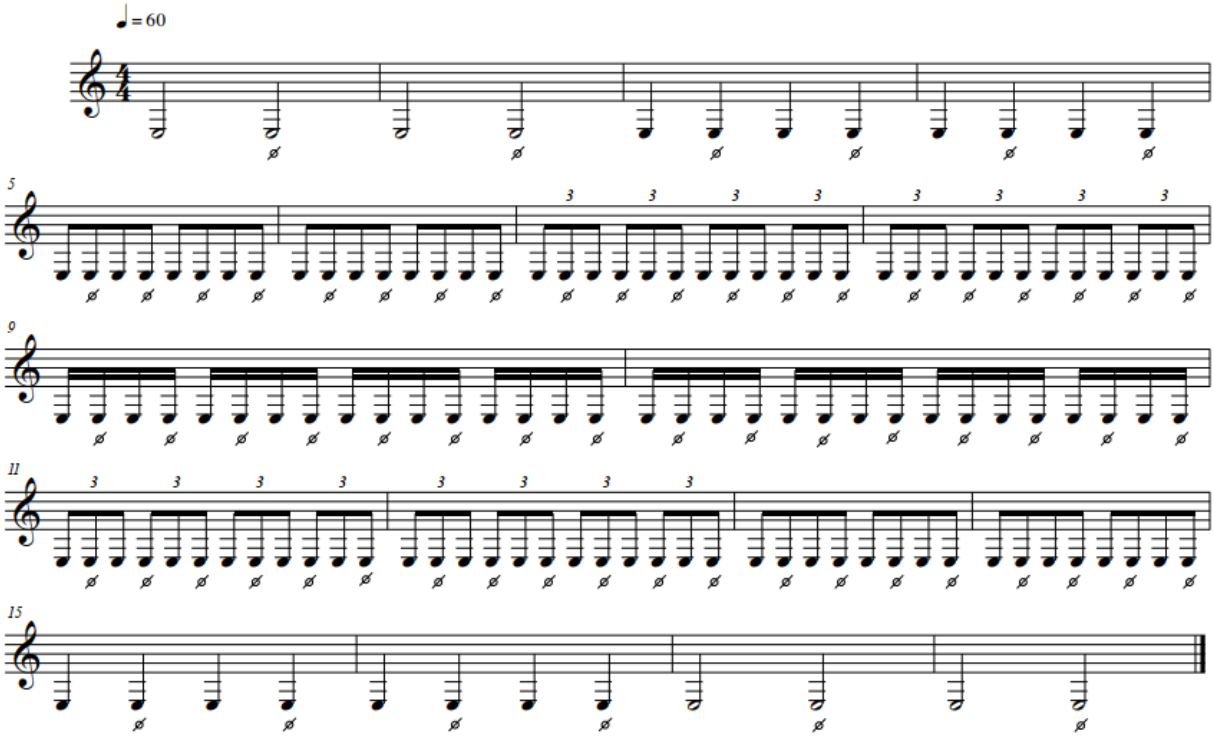
Play the following exercises slowly working on developing smooth movement of fingering. Strive for complete control of air and tone. Continue the quarter-note pattern as long as possible with a continual decrescendo (*morendo*).



Technique (Thirds, from Klose's Clarinet Method) 5min:



Articulation 1 (Bonade Tongue on the Reed Exercise) 10min: Set your metronome at 60 bpm and play the following exercise.

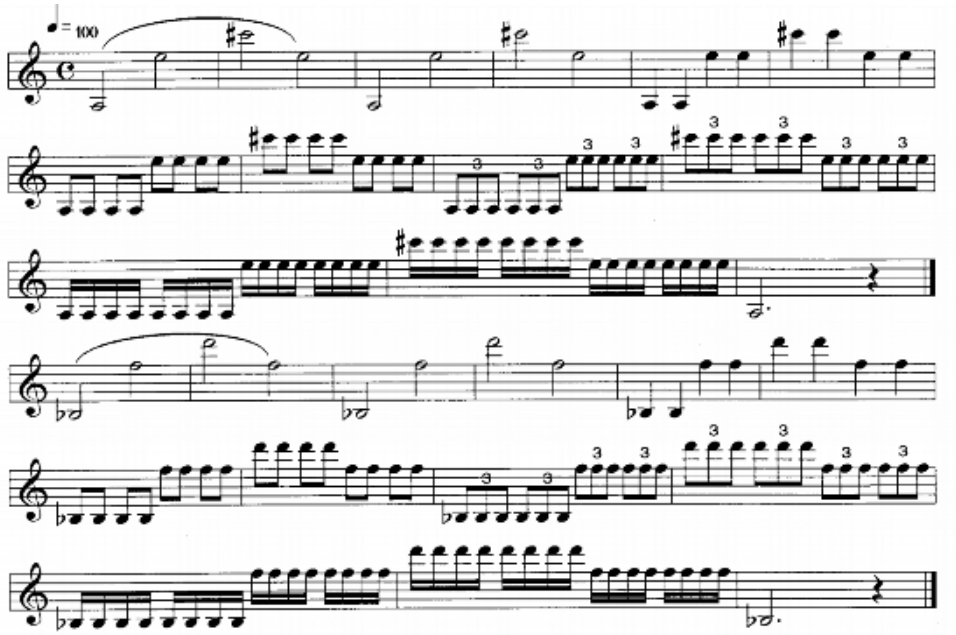


Play different notes of different registers. You can play only 1 bar of each rhythm (insted of repeating twice, as written).

Tips:
-Metronome is Mandatory
-Maintain a good support at every moment, including when the tongue is touching the reed.
-The touch with the reed must be minimal (you will notice that the intonation drops, but try to not emphasize this fact).
-When not touching the reed with the tongue, try to keep this as close to it as possible.
-The release of the tongue frome the reed plays a fundamental role. Be extremely careful when releasing.
-A "trick" is to prepare the motion of the tongue by touching your lower lip with it before it moves to the reed. This helps to feel the speed and the weight of your tongue.
-When we go higher in the register, it tends to squeak if we don't control it properly. This may happen if:

·We apply too much pressure on the reed (it collapses against the mouthpiece, so the air doesn't go in properly)

·We change the shape of the back of our tongue, and the voicing changes.

Articulation 2 (from the book “Clarinet Warm-ups", by Kelly Burke) 5min:

Articulation Warm-Up #4 emphasizes the different registers of the clarinet. Careful attention should be paid to the tongue stroke to ensure that it does not change for the various demands. In addition, with dramatic register changes, one should be especially aware of support or embouchure adjustments. The pattern should be continued upwards chromatically to throat tone E. (See Registers, page 25)